ORCHID CLASSICS

MIRABILIS

THE MUSIC OF STEPHEN HOUGH

London Choral Sinfonia
Michael Waldron, conductor

ORC100256

MIRABILIS: THE MUSIC OF STEPHEN HOUGH

Stephen Hough (b.1961)

1	Just as I am	5.43
	Missa Mirabilis	
2	Kyrie	2.59
3	Gloria	4.40
4	Credo	4.56
5	Sanctus	3.36
6	Agnus Dei	6.02
7	Londinium Magnificat	3.28
8	Londinium Nunc dimittis	2.47
9	Ding Dong Merrily on High	2.18
	December	
10	Advent Calendar	3.26
11	Hark, the Herald Angels Sing	3.18
12	Silent Night	2.55
13	The Gate of the Year	2.01
	Three Marian Hymns	
14	O Sanctissima	3.00
15	Salve Regina	2.24
16	Ave Maria	3.52
17	O soft self-wounding pelican	3.41
	Sonatina	
18	I Allegretto tranquillo	5.28
19	II Allegro giocoso	4.42
	James Orford, *organ*	
20	Danny Boy	3.57
	Total time	**75.17**

London Choral Sinfonia
Michael Waldron, *conductor*
James Orford, *organ*

The piano has always been an important part of my life. At the age of 4 I began lessons with a piano teacher who lived around the corner, next door to my grandmother. At home I would sit for hours playing - never the pieces I was meant to be practising or learning – but just about anything I could get my hands on. It taught me to be a good sight-reader, even if it didn't instil the discipline required to reach the starry heights of a successful soloist!

Like any other piano student, Stephen Hough was, to me, a hero. I devoured his prolific catalogue of recordings. From Schubert to Bowen, I savoured every note. By my teenage years, I was just about competent enough to delve into his Rodgers & Hammerstein transcriptions, which occupied many happy hours. I must confess I never quite conquered any of them, but I still return to them, even to this day.

I rarely play the piano in public now, but it is still my first true musical love and I often sit at home and play simply for pleasure and relaxation, even if it's staggering through a Hough transcription.

This recording project was first introduced to me by my colleague and friend, Matthew Trusler, at Orchid Classics. We often bat ideas back and forth – not all of which can come to fruition – but as soon as Stephen's name came up, I was excited and knew this was something worth pursuing. I devoured the scores and fell in love with all of them. Alas, there was too much music for one album, but a part of me wonders (and hopes) that the catalyst for Volume 2 may be somewhere in the ether.

The old adage says you should never meet your heroes. I will proudly testify that to be rubbish. Stephen was actively involved throughout the recordings and was relentlessly supportive and encouraging towards our efforts. Our performances were undoubtedly enhanced by his input, and I hope that this recording goes some way to providing an adequate realisation of these world-class compositions.

Michael Waldron

My father said that I had memorised seventy nursery rhymes by the age of two. This sounds suspiciously like parental exaggeration to me, but I do know that such singing was my first form of musical expression, especially as we had no classical music in my childhood home. Then, by the age of six, the piano took over ... but song remained in the background. Hymns at primary school and church; later, choir at high school (Britten's *Missa Brevis* was an eye/ear/mind-opening moment); and, even later, compulsory chorus class at Juilliard.

I wrote a Mass in my teenage years which might still be at the bottom of a drawer somewhere - I fear to disturb the dust. Indeed, my first twenty years were filled with composing. Then followed almost twenty years of blank paper, writing virtually nothing except concert transcriptions for me to use as encores. Until, in my early 40s, I returned to composition with a passion. One of the first pieces I wrote after resharpening my pencils was a setting of Rowan Williams' *Advent Calendar* (2004) - now part of the cycle **December** which is on the present recording, comprising four *a cappella* settings of poems celebrating the month from Advent to the New Year. In the middle two - Hark the Herald (2007) and Silent Night (2010) - I took well-known texts of Christmas carols and composed new music for them. The final setting - The Gate of the Year (2004) - started life as a solo song for the tenor Robert White, comforting words broadcast on the radio by King George VI as the Second World War began its years of destruction.

Ding Dong Merrily on High (2017) is another familiar carol where I've taken the traditional words and written different music for them, this time aiming for maximum exuberance and jangle. It was a Christmas commission from the choir of the Catholic Church of the Immaculate Conception, Farm Street, London.

My **Londinium** Service (2007) was James O'Donnell's idea: a setting of the Anglican Evensong canticles for sopranos and altos but with dual-language texts – a sort of inbuilt, sung yet unspoken ecumenism. 'Londinium' in the title is a tag referencing James' professional home at the time, Westminster Abbey - a

sanctuary across the centuries for the Roman then the English rites. And there is a broader ecumenism. One of the identical words in Latin and English which appears in the canticles is 'Abraham', and the brief, joyous, exuberant organ interlude before the doxology of the Magnificat (pedals thundering out the three syllables of that prophet's name) suggests perhaps a hope for an ever-greater understanding between the three religions which claim him as their spiritual father.

Also for upper voices, the **Three Marian Hymns** (2004) use a kind of mantra-like repetition in my setting of these ancient prayers to the Virgin Mary - perhaps an echo of the Rosary devotion. In **O soft self-wounding Pelican** (2007) the original Latin of St Thomas Aquinas has been romantically rendered into Elizabethan verse by Richard Crashaw, echoed in the blush of lush musical language. Then, from such high, medieval Catholicism we move to Victorian Evangelical fervour in Charlotte Elliott's heartfelt poem **Just as I am** (2014) which places the individual soul before a compassionate God. In this setting I wanted to bring out the sense of ardour which the words suggest. It was commissioned by Ardingly College's Robert Costin who was their director of music at the time. After they sang the premiere Robert asked me to write him an organ piece, thus was conceived my …

Sonatina for Organ (2019), in two, short movements. The opening bar of the first consists of a 12-note row, then another row makes up bar two; but such serialism is merely a series of decorative stones, not the architecture of the building. In ABA form, the B section opposes pure diatonic tonality in the right hand with a pentatonic chordal mantra in the left (white versus black notes) until the return of section A which is an exact repeat of the earlier section's pitches, but now in splashing and darting rhythms where before it had floated along calm waters. The second movement is a boisterous dance, full of exuberance and joy. Alongside the bouncing opening tune, the three musical ideas of the first movement reappear in different guises until the final, blaring coda when, over a pedal D, we hear the 12-note row of bar one of the piece, unison in both hands. After these twelve trumpet blasts the row is heard in an immediate retrograde, now harmonised in the piquant language of the main body of the second movement, before a final, radiant, pentatonic chord.

The main work in this recording is my **Missa Mirablis** (2007), a commission from Martin Baker for Westminster Cathedral Choir. The central idea, and the central movement, is the *Credo* – perhaps the most problematic text to set because of its length and the non-poetic nature of the words. But instead of setting it in a descriptive way I wanted to explore aspects of the psychology underlying the nature of belief ... and doubt. I divide the lower and upper voices, as if innocence from experience, and only the former actually sing the word 'Credo', constantly interrupting the fast-paced mutterings of the tenors and basses. What at first is an encouragement to believe becomes a despairing cry as the pattered rote of the lower voices turns into defiant unbelief. Only baptism is declaimed with any sense of conviction – a last hope dashed as the final clauses about resurrection and eternal life fizzle out. A final 'Credo' is sung an octave lower by the upper voices – quietly, as if tired and shattered from their earlier, futile exertion.

Before this drama unfolds, the *Kyrie* movement has introduced us to a gentler, less complex world of forgiveness, where the melodic and harmonic material is sweet and consoling. The *Gloria*, joyful in its outer sections, is based on a rising scale and a falling zigzag motive. The *Sanctus* and *Benedictus* aim to contrast the divine and the human - the angelic 'Holy, Holy, Holy' is grand, vast, immense, whereas in the *Benedictus* God has become human and the music is deliberately and sentimentally intimate, as if two people are sharing a drink in a Parisian café, with a whiff of a 1950s pop tune coming from a neighbouring café's jukebox.

The *Agnus Dei* takes the 'Credo' motive and develops it in plaintive, unaccompanied chords. When the 'Lamb of God' words appear for the third time the expected response is 'Grant us peace'. But instead of peace the organ begins an interlude of mounting agitation and desperation based on chromatically altered fragments of the opening vocal chords. As this passage reaches its highpoint, with still no sign of '*Dona Nobis Pacem*', the choir sing a *fortissimo* '*Agnus Dei*' to the music which had accompanied the baptism clause in the *Credo*. Finally, as a climax to the whole work, the '*Dona Nobis Pacem*' is sung. The spell has been broken and all gradually becomes calm. The piece ends musically as it began with the same melody of consolation as the *Kyrie*, as if the Lamb of God has brought the piece to peace, a full circle embracing and healing all creation.

And why 'Mirabilis'? Purely personal. In September 2006 I gathered together a year's-worth of sketches for this Mass and wrote three of the movements in three days. The following day I had a serious car crash, overturning on the motorway at 80 mph. I stepped out of the one, untouched door in my completely mangled car with my Mass manuscript and my body intact, then wrote part of the Agnus Dei in St. Mary's Hospital, waiting for four hours for a brain scan. I was conscious, as I was somersaulting with screeching metallic acrobatics on the M1, of feeling regret that I would never get to hear the music on which I'd been working so intensely in the days before. Someone had other ideas.

And **Danny Boy** (2016) is … Danny Boy! No possibility to change this tune, or to forget it.

Stephen Hough

London Choral Sinfonia

Formed in 2015, the LCS has established a reputation as one of the leading chamber choir and orchestral ensembles. A busy performance schedule throughout the year sees the group appearing at venues including Cadogan Hall, St Paul's Cathedral, Kings Place and St John's Smith Square.

Aside from many of the major cornerstones of the repertoire, the LCS also seeks to champion new music, having premiered new works and recordings with numerous composers including Tarik O'Regan, Owain Park, Richard Pantcheff and Ian Assersohn. Recent premieres include former Composer-in-Residence Oliver Rudland's *Christmas Truce*, with a libretto by Poet Laureate Carol Ann Duffy.

Recent performance highlights include Bach *Jauchzet Gott* with Katherine Watson (soprano) and Crispian Steele-Perkins (trumpet), Bach Motets and Cello Suites with Guy Johnston (cello), Mozart *Exsultate Jubilate* with Mary Bevan (soprano), Britten *St Nicolas* with Nick Pritchard (tenor), and Brahms *Ein Deutsches* Requiem with Matthew Brook (baritone).

In addition to a busy concert schedule, the extensive LCS discography includes the three-volume collection of works for choir and orchestra by Richard Pantcheff and the award-winning Christmas album, *O Holy Night*. Their album, *Colourise*, featuring baritone Roderick Williams and tenor Andrew Staples, was released to critical acclaim. Described by Gramophone as 'intensely moving', the album reached over a million streams within the first months of its release. *Sword in the Soul* - released in April 2023 - was described as 'beautifully judged' (Gramophone) and 'sublime' (BBC Radio 3). Their latest double-disc release features many world-premiere recordings of works by Samuel Coleridge-Taylor and was praised for its 'fine recordings' (The Sunday Times).

Michael Waldron

Conductor

Michael is founder and Artistic Director of the London Choral Sinfonia (LCS), and has worked with many of the top choirs and orchestras in the UK and beyond, including the Philharmonia Orchestra, Hamburg Symphony Orchestra, Royal Philharmonic Orchestra, Britten Sinfonia, Academy of Ancient Music, the Orchestra of the Age of Enlightenment, Polyphony, London Mozart Players, Holst Singers and City of London Choir. He is Musical Director of Islington Choral Society, Artistic Director of London Lyric Opera and Musical Director of Epworth Choir.

His debut album release with the London Choral Sinfonia, *O Holy Night*, was selected by *The Guardian* as one of their top Christmas albums. Together with the LCS, he has since embarked on a multi-album project for Orchid Classics recording orchestral and choral music by Richard Pantcheff. Their album, *Colourise*, features a previously unrecorded cantata by Lennox Berkeley, and the first recording of Vaughan Williams' *Five Mystical Songs* in an original chamber orchestration, featuring baritone Roderick Williams. *Colourise* was selected by *The Times* as one of their Best Albums of 2022.

Michael enjoy an extensive operatic career, including shows and projects for the Royal Opera House, English National Opera, Buxton International Festival, Opera Della Luna and West Green Opera.

Michael Waldron began his musical training as a chorister at St Ambrose College, Hale Barns. After a gap year Organ Scholarship at Worcester Cathedral, he held the Organ Scholarship at Trinity College, Cambridge, for four years. Here he studied under Stephen Layton, during which time he was involved with the Choir's numerous international tours, concerts, broadcasts and recordings.

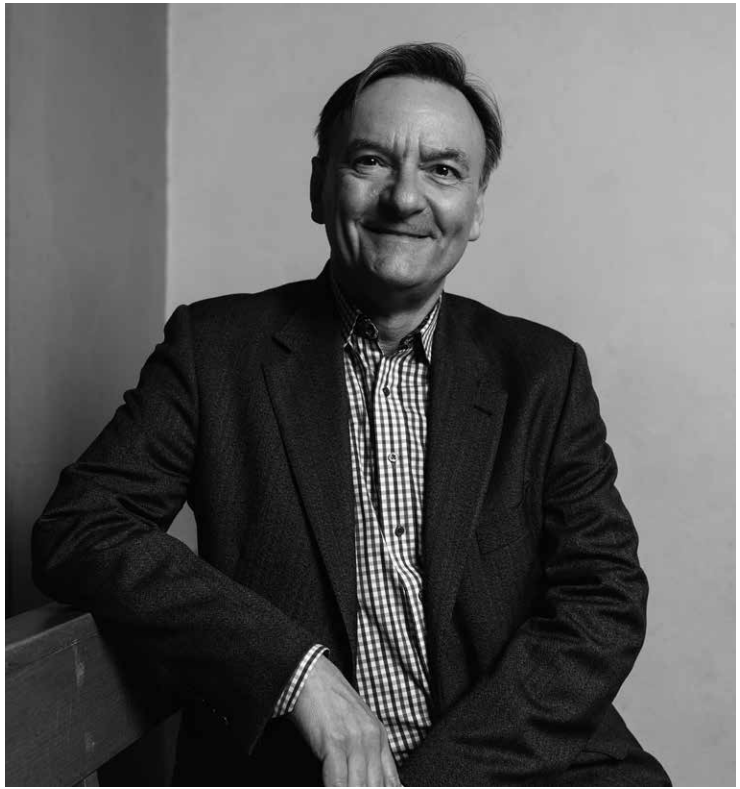
More information can be found at: www.michael-waldron.com

James Orford

Organ

James Orford is currently the Assistant Director of Music at St Paul's Church, Knightsbridge having recently completed a year as the Acting College Organist and Head of Organ at Eton College. His past positions include being Organist in Residence at Westminster Cathedral, before which he was Organ Scholar at St Paul's Cathedral. Previously, he held the Organ Scholarships at Truro Cathedral, the Royal Hospital Chelsea, and King's College, London. He studied with Bine Bryndorf and David Titterington at the Royal Academy of Music, obtaining top marks in both his undergraduate and postgraduate degrees. He was awarded the Duchess of Gloucester's award for exemplary studentship upon completion of his undergraduate course, and was subsequently awarded one of the Academy's prestigious Bicentenary Scholarships for his Master's degree.

James enjoys a busy performing schedule and has given recitals and concerts in many of the UK's most notable venues and at a number of major festivals. In 2021, his debut solo album - a complete organ transcription of Vivaldi's *L'estro Armonico* - was released on the Linn Record Label. He appears on several other discs as both an organist and pianist. These include collaborations with the London Choral Sinfonia, and the Chapel Choirs of the Royal Hospital Chelsea and King's College, London. Last year, he recorded a brand new organ concerto by Richard Pantcheff and was the pianist for a recording of Vaughan William's strings and piano version of the *Five Mystical Songs*, with Roderick Williams as the soloist.



Stephen Hough

Composer

Named by The Economist as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. He was the first classical performer to be awarded a MacArthur Fellowship, was made a Commander of the Order of the British Empire (CBE) in the New Year Honours 2014, and was awarded a Knighthood for Services to Music in the Queen's Birthday Honours 2022.

He has performed extensively in recital and with most of the world's major orchestras, and his catalogue of around 70 albums has garnered four Grammy nominations, eight Gramophone Awards and France's Diapason d'Or de l'Année. As a composer he has been commissioned by Westminster Abbey, Westminster Cathedral, Wigmore Hall, the Gilmore Foundation, the Genesis Foundation, members of the Berlin Philharmonic amongst others. He wrote the commissioned work for the 2022 Van Cliburn International Piano Competition, performed by all 30 competitors, and his String Quartet No.1 Les Six Rencontres, commissioned for the Takács Quartet, was recorded for Hyperion Records. His music is published by Josef Weinberger Ltd.

As an author, Hough's memoir Enough: Scenes from Childhood was published by Faber & Faber in Spring 2023. It follows his 2019 collection of essays for Faber, Rough Ideas: Reflections on Music and More – a 2020 Royal Philharmonic Society Award winner and one of Financial Times' Book of the Year 2019 – as well as his first novel, The Final Retreat (Sylph Editions, 2018). He has also been published by The New York Times, The Telegraph, The Times, and The Guardian. Hough is an Honorary Bencher of the Middle Temple, an Honorary Member of the Royal Philharmonic Society, and was a Visiting Fellow at Lady Margaret Hall, Oxford University from 2019 to 2022.

www.stephenhough.com

1 Just as I am

Charlotte Elliott (1835)

Just as I am, without one plea
But that thy blood was shed for me,
And that Thou bidd'st me come to Thee,
O Lamb of God, I come, I come.

Just as I am, poor, wretched, blind,
Sight, riches, healing of the mind,
Yea, all I need, in Thee to find,
O Lamb of God, I come, I come.

Just as I am, Thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because Thy promise I believe,
O Lamb of God, I come, I come.

Just as I am, Thy love unknown
Has broken every barrier down;
Now to be Thine, yea, Thine alone,
O Lamb of God, I come, I come.

2 Missa Mirabilis – Kyrie

Ordinary of the Mass

Kyrie eleison, — Lord, have mercy,
Christe eleison, — Christ, have mercy,
Kyrie eleison. — Lord, have mercy.

3 Missa Mirabilis - Gloria

Gloria in excelsis Deo. — Glory be to God in the highest.
Et in terra pax — And in earth peace
hominibus bonæ voluntatis. — to men of good will.
Laudamus te; benedicimus te; — We praise Thee; we bless Thee;
adoramus te; glorificamus te. — we worship Thee; we glorify Thee.
Gratias agimus tibi — We give thanks to Thee
propter magnam gloriam tuam. — for Thy great glory.
Domine Deus, Rex coelestis, — O Lord God, Heavenly King,
Deus Pater omnipotens. — God the Father Almighty.
Domine Fili unigenite Jesu Christe. — O Lord Jesus Christ, the only begotten Son.
Domine Deus, Agnus Dei, — Lord God, Lamb of God,
Filius Patris. — Son of the Father.
Qui tollis peccata mundi, — Thou that takest away the sins of the world,
miserere nobis. — have mercy upon us.
Qui tollis peccata mundi, — Thou that takest away the sins of the world,
suscipe deprecationem nostram. — receive our prayer.
Qui sedes ad dextram Patris, — Thou that sittest at the right hand of
O miserere nobis. — the Father,
Quoniam tu solus Sanctus, — have mercy upon us.
tu solus Dominus, — For thou only art holy,
tu solus Altissimus, Jesu Christe. — thou only art the Lord,
Cum Sancto Spiritu — thou only art the most high, Jesus Christ.
in gloria Dei Patris. — Together with the Holy Ghost
Amen. — in the glory of God the Father.
Amen.

4 Missa Mirabilis - Credo

Credo in unum Deum;
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.

Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sæcula.
Deum de Deo, lumen de lumine,

Deum verum de Deo vero,
Genitum non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem
descendit de coelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis
sub Pontio Pilato,
passus et sepultus est.

Et resurrexit tertia die
secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.
Credo in Spiritum Sanctum,
Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul

I believe in one God;
the Father almighty,
maker of heaven and earth,
and of all things visible and invisible.

I believe in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all worlds;
God of God, light of light,
true God of true God,
begotten not made;
being of one substance with the Father,
by Whom all things were made.
Who for us men
and for our salvation
descended from heaven;

and was incarnate by the Holy Ghost,
of the Virgin Mary, and was made man.
He was crucified also for us,
suffered under Pontius Pilate,
and was buried.

On the third day He rose again
according to the Scriptures:
and ascended into heaven.
He sitteth at the right hand of the Father;

He shall come again with glory
to judge the living and the dead;
and His kingdom shall have no end.

I believe in the Holy Ghost,
the Lord and giver of life,
Who prodeedeth from the Father and the Son,

adoratur et conglorificatur:
qui locutus est per Prophetas.
Credo in unam sanctam
catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma,

in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi sæculi.
Amen.

5 Missa Mirabilis - Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus
Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

6 Missa Mirabilis - Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.
Agnus Dei,
Dona nobis pacem.

Who with the Father and the Son together
is worshipped and glorified;
as it was told by the Prophets.

I believe in one holy
catholic and apostolic Church.
I acknowledge one baptism
for the remission of sins.
And I await the resurrection of the dead
and the life of the world to come.
Amen.

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he who cometh
in the name of the Lord.
Hosanna in the highest.

Lamb of God,
Who takest away the sins of the world,
have mercy upon us.
Lamb of God,
Grant us peace.

7 Londinium Magnificat

Luke 1: 46-55

Magnificat anima mea Dominum;
et exsultavit spiritus meus in Deo salutari meo,
quia respexit humilitatem ancillae suae;
Ecce enim ex hoc beatam me dicent omnes generationes.
quia fecit mihi magna, qui potens est, et sanctum nomen eius,
Et misericordia eius a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo;
dispersit superbos mente cordis sui;
deposuit potentes de sede, et exaltavit humiles;
esurientes implevit bonis

et divites dimisit inanes.
Suscepit Israel puerum suum, recordatus misericordiae suae,
sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper:
et in Saecula saeculorum. Amen.

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden: For behold, from henceforth: all generations shall call me blessed.
For he that is mighty hath magnified me: and holy is his Name.
And his mercy is on them that fear him: throughout all generations.
He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat: and hath exalted the humble and meek.
He hath filled the hungry with good things: and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel:
As he promised to our forefathers, Abraham and his seed for ever.

Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

8 Londinium Nunc dimittis

Luke 2: 29-32

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace:
Quia viderunt oculi mei salutare tuum
Quod parasti ante faciem omnium populorum:
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto,
sicut erat in principio, et nunc, et semper: et in Saecula saeculorum.
Amen.

Lord, now lettest thou thy servant depart in peace according to thy word.
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

9 Ding Dong Merrily on High

George Ratcliffe Woodward (1848-1934)

Ding dong, merrily on high!
In heav'n the bells are ringing;
ding dong, verily the sky
is riv'n with angel singing.
Gloria, hosanna in excelsis!
Gloria, hosanna in excelsis!

E'en so here below,
let steeple bells be swungen,
And io, io, io,
by priest and people sungen.
Gloria, hosanna in excelsis!
Gloria, hosanna in excelsis!

Pray ye dutifully prime
your matin chime, ye ringers;
may ye beautifully rhyme
your evetime song, ye singers.

Gloria, hosanna in excelsis!
Gloria, hosanna in excelsis!

10 December - Advent Calendar
Rowan Williams (b.1950)

He will come like last leaf's fall.
One night when the November wind
has flayed the trees to the bone, and earth
wakes choking on the mould,
the soft shroud's folding.

He will come like frost.
One morning when the shrinking earth
opens on mist, to find itself
arrested in the net
of alien, sword-set beauty.

He will come like dark.
One evening when the bursting red
December sun draws up the sheet
and penny-masks its eye to yield
the star-snowed fields of sky.

He will come, will come,
will come like crying in the night,
like blood, like breaking,
as the earth writhes to toss him free.
He will come like child.

11 December - Hark, the Herald Angels Sing
Charles Wesley (1707-1788)

Hark! the Herald Angels sing
Glory to the new-born King!
Peace on Earth, and Mercy mild,
God and Sinners reconcil'd.

Joyful all ye Nations rise,
Join the Triumphs of the Skies;
Nature rise and worship him,
Who is born at Bethlehem.

Christ by highest Heav'n ador'd,
Christ the everlasting Lord;
Late in Time behold-him come,
Offspring of the Virgin's Womb.

Veil'd in Flesh the Godhead see,
Hail th' incarnate Deity!
Pleas'd as Man with Men t'appear,
Jesus our Emmanuel here.

Hail the Heav'n-born Prince of Peace
Hail the Sun of Righteousness!
Light and Life around he brings,
Ris'n with Healing in his Wings.

Mild he lays his Glory by,
Born that Men no more may die;
Born to raise the sons of Earth,
Born to give them second Birth.

12 December - Silent Night
Joseph Mohr (1792-1848)

Silent night, holy night!
All is calm, all is bright.
Round yon Virgin, Mother and Child.
Holy infant so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace

Silent night, holy night!
Shepherds quake at the sight.

Glories stream from heaven afar
Heavenly hosts sing Alleluia,
Christ the Saviour is born!
Christ the Saviour is born

Silent night, holy night!
Son of God love's pure light.
Radiant beams from Thy holy face
With dawn of redeeming grace,
Jesus Lord, at Thy birth
Jesus Lord, at Thy birth

13 December - The Gate of the Year
Minnie Louise Haskins (1875-1957)

I said to the man who stood at the gate of the year:
"Give me a light that I may tread safely into the unknown".
And he replied:
"Go out into the darkness and put your hand into the hand of God.
That shall be to you better than light and safer than a known way".

14 Three Marian Hymns - O Sanctissima
Traditional Roman Catholic hymn

O sanctissima, o piissima,
dulcis Virgo Maria!
Mater amata, intemerata,
ora, ora pro nobis.

Tu solatium et refugium,
Virgo Mater Maria.
Quidquid optamus, per te speramus;
ora, ora pro nobis.

O most holy, o most loving,
sweet Virgin Mary!
Beloved Mother, undefiled,
pray, pray for us.

You are solace and refuge,
Virgin Mother Mary.
Whatever we wish, we hope it through you;
pray, pray for us.

Ecce debiles, perquam flebiles;
salva nos, o Maria!
Tolle languores, sana dolores;
ora, ora pro nobis.

Virgo, respice, Mater, aspice;
audi nos, o Maria!
Tu medicinam portas divinam;
ora, ora pro nobis.

Look, we are weak and deeply deplorable;
save us, o Mary!
Take away our lassitude, heal our pains;
pray, pray for us.

Virgin, look at us, Mother, care for us;
hear us, o Mary!
You bring divine medicine;
pray, pray for us.

15 Three Marian Hymns - Salve Regina
Marian Antiphon

Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, Advocata nostra,

Queen, mother of mercy:
our life, sweetness, and hope, hail.
To thee do we cry, poor banished
children of Eve.
To you we sigh, mourning and weeping
in this valley of tears.
Turn then, our advocate,

16 Three Marian Hymns - Ave Maria
Traditional Christian prayer

Ave Maria, gratia plena, Dominus tecum.
Benedicta tu in mulieribus,
et benedictus fructus ventris tui, Jesus.
Sancta Maria, Mater Dei,
ora pro nobis peccatoribus,
nunc et in hora mortis nostrae. Amen.

Hail Mary, full of grace, the Lord is with thee.
Blessed art thou among women,
and blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
pray for us sinners,
now and in the hour of our death. Amen.

17 O soft self-wounding pelican
Adoro Te Devote, trans. Richard Crashaw (1613-1649)

O soft self-wounding Pelican!
Whose breast weeps Balm for wounded man.
All this way bend thy benign flood
To'a bleeding Heart that gasps for blood.

That blood, whose least drops sovereign be
To wash my worlds of sins from me.
Come love! Come Lord! and that long day
For which I languish, come away.

When this dry soul those eyes shall see,
And drink the unseal'd source of thee.
When Glory's sun faith's shades shall chase,
And for thy veil give me thy Face.

20 Danny Boy
Fred Weatherly (1848-1929)

Oh Danny boy, the pipes, the pipes are calling
From glen to glen, and down the mountain side
The summer's gone, and all the flowers are dying
Tis you, 'tis you must go and I must bide.

But come ye back when summer's in the meadow
Or when the valley's hushed and white with snow
Tis I'll be here in sunshine or in shadow
Oh Danny boy, oh Danny boy, I love you so.

And if you come, when all the flowers are dying
And I am dead, as dead I well may be
You'll come and find the place where I am lying
And kneel and say an "Ave" there for me.

And I shall hear, tho' soft you tread above me
And all my dreams will warm and sweeter be
If you'll not fail to tell me that you love me
I'll simply sleep in peace until you come to me.

St John the Evangelist RC Church
Duncan Terrace, Islington, London N1

Specification of the 1963 J W Walker organ

Swell

Open Diapason	8
Chimney Flute	8
Viola da Gamba	8
Celeste	8
Principal	4
Wald Flute	4
Nazard	2 2/3
Octave	2
Mixture 22-26-29-33	IV
Bassoon	16
Trumpet	8
Vox Humana	8
Oboe (via thumb piston)	8
Zink	4
Tremulant	

Ruckpositiv

Stopped Diapason	8
Principal	4
Koppel Flute	4
Quint	2 2/3
Block Flute	2
Tierce	1 3/5
Scharf 29-33-36	III
Crumhorn	8
Tremulant	
Swell to Positive	
Zimbelstern (via thumb & toe piston)	

Great

Quintaton	16
Principal	8
Nachthorn	8
Spitzflute	8
Octave	4
Nason Flute	4
Twelfth	2 2/3
Fifteenth	2
Tertian 19-24	II
Furniture 19-22-26-29	IV
Trumpet	8
Great Sub Octave	
Swell to Great	
Positive to Great	
Gt & Ped. combinations coupled	

Pedal

Open Wood	16
Subbass	16
Quintaton (Gt)	16
Octave	8
Bass Flute	8
Fifteenth	4
Nachthorn (Gt)	4
Mixture 22-26-29	III
Oliphant	32
Bombarde	16
Bassoon (Sw)	16
Posaune	8
Schalmei	4
Swell to Pedal	
Great to Pedal	
Positive to Pedal	

Soprano
Rachel Allen
Lucy Cronin
Emily Dickens
Angie Hicks
Eloise Irving
Gwen Martin
Miranda Ostler
Bethany Partridge
Ellie Sperling

Alto
Amy Blythe
Nancy Cole
Eleanor Dann
Daniel Gethin
Ruth Kiang
Nathan Mercieca
Eleanor Minney
Felicity Turner

Tenor
Daniel Atkinson
William Balkwill
John Bowen
Matt Howard
Harry Jacques
Rob Jenkins
Tom Kelly
Oliver Martin-Smith

Bass
Ed Ballard
Gregory Bannan
Simon Gallear
Samuel Pantcheff
Alex Pratley
Ben Rowarth
Richard Savage
Laurence Williams

Producer: Adrian Peacock
Engineer: David Hinitt
Recording manager: Amy Hinds
Recorded at St John the Evangelist, Islington, London on 17-20 April 2023
Cover and booklet photography: Matthew Johnson Photography

We would like to thank the following LCS supporters, without whom this disc would not have been possible:

Andrew Bowen, Robin Wilkinson & Ken Watters, Jolyon Wilkinson, Richard Kaye, Craig Barrett, Julian Leach

Particular thanks are also extended to the following people, who have provided invaluable support for this project:

Caren Siehl, Amy Hinds, Adrian Peacock, Matthew Trusler, Adrian Gunning

For more information on Orchid Classics please visit
www.orchidclassics.com
You can also find us on Facebook, Twitter,
Instagram and our YouTube channel

Made in the EU ℗ and © 2023 Orchid Music Limited